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Constantine. He is at his weakest in his treatment of Athanasius, the only character—except Julian's—to rouse the honest enthusiasm of Gibbon.

To read the book is to realize once more the peculiar terrors still inspired in so many minds by the word "schism" and to feel a curious stirring of life in the flummeries of ecclesiastical and court verbiage which have strayed down into our far-off West from the days of Diocletian and Constantine.

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*Greek Prose Composition.* By CLARENCE W. GLEASON. New York: American Book Company, 1905. Pp. 155. \$0.80.

The first fifty-two pages of this book contain a summary of grammar with references to Hadley and Allen, Goodwin, Babbitt, and Goodell. The examples illustrating the rules of grammar are taken chiefly from Xenophon's *Anabasis* and are carefully selected. The "Summary of Conditions" and the "Classification of Clauses" are valuable aids to the student in fixing the principles involved in subjects which are more or less difficult for beginners. Indirect discourse is treated in a very incisive manner, and the infinitive is much more fully discussed than is usual in texts on Greek composition.

The exercises for translation are based on the *Anabasis*, and references are given, at the beginning of each, to the book, chapter, and section. They are prepared in such a manner that the student may note any important point in the order of words, in idiom, or in syntax. This is done by placing small figures at the right of words or combinations of words, and reproducing them again at the bottom of the page with references to the summary of grammar or with an explanation.

One of the peculiar features of the book is the arrangement of four lessons for oral translation, followed by a fifth for a written exercise. The author suggests that all may be used for written work, if the teacher prefers. The sentences for translation are in good English and in good form for the student. Words which are to be translated by a single Greek word are connected by hyphens.

One of the best features of the book is the large, well-selected vocabulary, which not only gives the Greek equivalent, but indicates the gender and the declension, and gives the principal parts of irregular verbs and the peculiar forms of adjectives and pronouns. Variable vowels are marked when long.

The book has been prepared with great care and accuracy, and is quite free from errors of typography.

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*Lucian: Selected Writings.* Edited by FRANCIS GREENLEAF ALLINSON. Boston: Ginn & Co., 1905. Pp. xlii + 265.

The stereotyped, narrowly "classical" Greek course in American colleges has hitherto sorely neglected one of the cleverest of ancient authors, and one of

the most easily appreciated by modern readers. This neglect will hereafter at least be without the excuse that a satisfactory selection is wanting. Mr. Allinson's work is excellent, and deserves grateful recognition from American classicists. In particular, the attention that he devotes throughout the book to Lucian's literary relationships and his influence upon modern literature merits the highest praise. The selections comprise *The Dream*, *Charon*, *Vera historia* (the second book), *Vitarum auctio*, *Piscator*, *Dialogi deorum* (four pieces), *Dialogi marini* (eight), *Dialogi mortuorum* (six), and *The Life's-End of Peregrinus*. The general introduction contains a chapter on "The Life and Times of Lucian," and a useful conspectus of Lucian's Greek. The special introductions prefixed to the selections are suggestive and entertaining appreciations, though a certain whimsically tropical quality of style is too persistently sustained, and there are rather too many outcrops of what a foreign-born scholar—H. H. Boyesen, I think—once called "the American plague of jocularity."

The editor has steered wisely among the problems of the text. While following Jacobitz in the main, he has admitted not a few conjectures of Fritzsche and Sommerbrodt, and has several times forsaken the Teubner text in favor of manuscript readings. Most of his own contributions to the text, which are of no slight importance, had appeared previously (*Harvard Studies* XII). In two cases where the vulgate is abandoned with good reason, the critical notes do not indicate the source of the reading adopted (*Somn.* 4, *Dial. deor.* 25. 1). The critical appendix is, of course, necessarily brief; but here and there one misses the mention of an attractive variant, as ἐμπιπλάμενον (*Vit. auct.* 9), ἀνθρωπῆια (*ibid.* 14).

The notes are illustrative rather than explanatory, as befits a fairly easy author. At times one could wish them a little fuller—a criticism that it is refreshing to be able to make—though it is true that in many cases the needed help can be obtained from the large Liddell and Scott lexicon. Some comment was desirable on two peculiar uses of αὖ — ὥς αὖ, *Charon* 14 (a case that elicited a neat emendation of Madvig's), and καὶ, *Vit. auct.* 12. The language of the note on *Dial. mar.* 14. 1 seems to imply that the name Ἰφιδάσσα has no more ancient authority, being coined by Lucian on the analogy of other names in —άσσα. It is, in fact, as old as Homer and Hesiod (*Il.* ix. 145, 287; *Hes. Fr.* 52 Rz.), though not as the name of a Nereid. There is, perhaps, a Homeric reminiscence in *Peregr.* 21, which has not been noted by Mr. Allinson—ἀπαξ χανόντα πρὸς τὴν φλόγα κτλ., cf. *Od.* xii. 350.

The book is exceptionally free from errors in the typography and proof-reading. I have found a false reference to the appendix in the note on *Charon* 5; read "Cestius" for "Sestius," note on *Charon* 22; "Kühner-Gerth" for "Kühner-Blass," note on *Pisc.* 23; "κήρα" for "κήρα" in the Homeric citation, note on *Pisc.* 51

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